

The next phase of development for the Community Center for Television Production (CCTVP) will be a continuation of first-year efforts and addition of the following:

I. CCTVP in cooperation with W.S.K.G. will broadcast a video community information series. Areas we intend to draw from are:

1. Education - Local schools kindergarten through university

30 hours Air time  
@ \$450.00  
--\$13,500.00

- a. Educational concerns in general.
- b. Educational programs showing innovation.
- c. Resistance to innovation in education.
- d. Uses of television in education at all levels.

2. Government - Local, State, Federal

- a. Interactions of various agencies and how they benefit the community.
- b. Survey of urban renewal progress and future in Broome County.
- c. Model Cities development in Binghamton.
- d. Local, State, and Federal control over local communities.

3. Culture -

- a. Discussion with local artists.
- b. Survey of how art is accepted, rejected, or not applicable to selected but diverse local citizens.
- c. Programming developed by Nam June Paik and Shuya Abe working in Binghamton.
- d. Spots developed for W.S.K.G. using Paik/Abe synthesizer at station break.

4. People - A series of informal studies of and by individuals in Broome County. Some examples might be:

- a. a local businessman
- b. a family in their home
- c. a housewife
- d. a radical conservative
- e. a four year-old

This will not be an exposé, interview format, but simply a camera in the situation. We may let a 20-minute tape run with no editing to capture the totality of the situation including the possibility of boredom.

5. Awareness of the development of community issues supporting all who want access to the medium.

## II. Two special projects we want to develop through the Center:

1. A series in seeing black and white. 6 1/2 hour segments air time  
a. Involve artists who work primarily with black and white--  
printmakers, photographers, people who draw, and t.v. artists.

The basis for this will be to develop awareness of ways to understand and see black and white via the medium of TV.

Produced and directed by Ralph Hocking.

2. A pilot series of information pieces about as many living East Coast artists (painters, sculptors, filmmakers, potters, writers, poets, and on and on) as we can find. This series will be done on 1/2" video tape as informally as possible with the major thrust being an honest view of that person who is an artist at that moment.

We have a start with some tapes by and about:

- a. Don Judd, sculptor
- b. Hollis Frampton, filmmaker
- c. John Sherry, playwright

These tapes would be made available at cost to libraries, schools, and individuals. We feel this is a necessary documentation and

Air time  
--\$1,350.00



entirely possible through contacts existing and being made by people working in the Center.

|          |        |                   |
|----------|--------|-------------------|
| Cost:    | Camera | \$1,500.00        |
|          | Travel | 1,000.00          |
| 100 roll | Tape   | 972.00            |
|          | Misc.  | 500.00            |
|          |        | <u>\$3,972.00</u> |

### III. 1. Video Synthesizer and Beyond

The capacity of Videosynthesizer will become at least four times bigger. Especially interface of man/machine will be much more flexible that true dialogue of man/machine will be achieved in quite a basic way. Various new research-result of medical electronic, for which I have kept a sharp eye for years, will be harmoniously integrated into system. Not only the pure artistic research, which I have conducted in the past, but also the use of public media as a social therapy will be seriously researched. Not only the traditional educational or public television, but emerging CATV and cassette culture will be onthologically forecasted and their programming specialty will be put into consideration in any software production...also in the form of wall-to-wall TV.

Budget for 1971/72

#### Salary

|         |  |
|---------|--|
| \$5,000 | (for six months residency of Nam June Paik at Binghamton)  |
| \$5,000 | (three months residency and fee for over-time of Abe's engineering time during the remaining nine months period at California) |

Travel \$1,600

Equipment and Parts \$5,000

Total: \$16,600.00

-- Nam June Paik

2. We look forward to the artist-in-residence Nam June Paik and artist/engineer Shuya Abe who will be working in Binghamton in 1971-72. In addition to the facilities at CCTVP/ETC, they will need access to color broadcast equipment and supplies available from W.S.K.G. These additional costs will be:

|  |                     |
|--|---------------------|
| 10 one hour 2" tapes @ 165 (16 hours, 2" tape) | \$1,650.00          |
| 2 VTR/Engineer time                            | -1,000.00           |
|  | <u>2,650.00</u>     |
|  | 16,600.00           |
| Total:   | <u>\$ 19,250.00</u> |

TOTAL BUDGET: ~~\$39,250.00~~

38,072.00

## A P P E N D I X

1. An action program involving fifteen children from a ghetto resulted from a tape shot in Bedford-Stuyvesant, Brooklyn. The program was funded by local residents.
2. The Model Cities Agency is interested in the potential of video tape. We intend to pursue this alliance in connection with the CCTVP.
3. Another tape from Bedford-Stuyvesant concerning a plea from two addicts resulted in the formation of a study group. The two addicts have not received help from the Binghamton group, but a possibility for guidance and financial help (job and apartment) remains if the addicts can detoxify in New York City. The local group also discovered they couldn't even help local addicts and are working on founding a detoxification center like Phoenix or Odyssey House.

Draft Letter to Russ Connor

Dear Russ:

I called Jackson tonight after your call and we are meeting tomorrow. He sounded eager, but I can't really tell where he is.

Beyond that I've been thinking of the problems of the Council/politics/video/art relationships.

If I have it straight the Council doesn't want to commit <sup>itself</sup> to supporting one-sided political adventures using video but does want to support innovative programs other than the video artist approach. Although I am philosophically in sympathy with the various groups now working in television I ~~am~~ too am hesitant to support and recognize just one side of the continuum of tv/culture/humanity. The future of t.v. is mind boggling--without consideration of other fields, i.e., psychology, biology--t.v.

The emergence of the importance of ordinary human activity--as <sup>minor</sup> ~~minor~~ television is perhaps of most immediate importance. Students make extraordinarily common (to their lives) television, but the effect of watching themselves and reflecting on each others' thoughts and activities using television is not common to any previous communications/art form. The clarity and depth and finally understanding result from repeated showings to each others' tapes covering a multitude of events in their lives is what I'm beginning to understand as a direction to be encouraged. The need to isolate for clarity of understanding certain rather ordinary events in their lives has become a trend developed by them and is due to E.T.C. allowing free access to the medium. This trend does not fall into <sup>any</sup> ~~my~~ existing category of education or artistic endeavor that I know of and one of the difficulties I'm having is to define it enough to explain it to people in local and state SUNY administrations and to myself. What I do see happening as a result of some of these productions is



a healthy human use of the medium--that is exciting--and maybe we will have some alternatives to present predictions of t.v. things to come, i.e., Russ Meyer/N.F.L./Hollywood in cassettes and more Johnny Carson/Bonanza/Maidenform/Heroic Artists epics from the Networks/cables. To date, one year from our beginning I can list these things as known results from E.T.C.:

- I. Extraordinary videotape information from Bedford-Stuyvesant resulting in
  - A. Summer program for ghetto children
  - B. Drug counseling on our campus and in the Triple Cities area.
  - C. A State-wide Narcotics Education program for N.A.C.C. based on using 1/2" portable equipment (almost there).
- II. Students in Sociology/Psychology/Anthropology/Art/Theater doing t.v. papers for their courses.
- III. Faculty/students/administrators/townpeople doing the reflection thing.
- IV. Documentation by the students of student involvements in political activities on the East Coast.
- V. Several projects under E.T.C. for Independent Study credit.
  - A. Working toward 3-D/t.v.
  - B. Developments a la ~~parkland~~ <sup>for Video</sup> synthesizer
  - C. Documentation of:
    1. A group of students living together
    2. The flavor of what railroading is and was
    3. What it's like to "triple" in dorm rooms
    4. Poetry/t.v.
  - D. Exploration of how eyes work and how they may be affected by manipulations of t.v.
  - E. A collection of data relevant to changing concepts of communication/lifestyle because of t.v.

Alternative/alternate t.v. is a phrase that has been bugging me since I heard it. Alternate seems to equate with radical in opposition to existing and elitist-like conservative. I guess it is natural or at least predictable that any movement growing and pushing at existing structure will have the thrust and flavor of revolution and a sense of opposition. This seems healthy as long as some perspective is maintained relative to the totality of the situation. I ran into a similar mind-fucking phrase a few years ago while involved in an O.E.O. Upward Bound program in Hoboken--"Culturally Deprived"--as a description of ghetto physical conditions and lifestyle. What kept gnawing at me was that I had the feeling that the freedom, moxie, self-confidence, and lack of fear in the kids I was working with somehow didn't impress me as a bad way to be. Their culture was a hell of a lot more exacting that the run of the mill bullshit encountered in suburbia and middle America in a period during my youth. I was envious of their understanding of the world and abilities to cope with their environment. Unfortunately, the O.E.O concepts of the Kennedy times didn't last--the fear of potential breakdown of existing educational structures was too much for those structures to cope with--or maybe it was just general paranoia of the whites toward the blacks. I don't know. I do know that many of the programs started by the O.E.O., and in particular the Upward Bound, developed into training grounds for fitting people into existing educational structure. In the case of Upward Bound, they stopped growing and stopped trying to change educational institutions and began "getting the folks ready for college."

I guess what I'm saying is that I'm dedicated to change--and I believe in my methods and can realize enough results to keep going. At the same time I'm leery of the <sup>Similarness</sup> ~~Similarness~~ of one view--even my own--but particularly if organizations wanting to put together something to destroy something else--aiming for destruction is somehow different than aiming for alternatives.



A particular case is the Randance Corp.--I'm really confused by what's going on. They keep promoting for free exchange of information. I'm for it. I'm for most of the premises set forth in Radical Software. I'm not for political bullshit ineffectiveness and I'm not opening up to the same approach to what t.v. should and will be. What it comes down ~~to~~ is that I trust myself but am super wary of others, particularly the revolutionary, do-good, save the folks, heavy rip off approach to changing anything--sometimes the results are worse than the original structure. At the same time I support this approach when the existing structure doesn't listen. We can develop the video revolution toward some rational use--untrusive but not fascist.....

So later--Phil Jackson was here this afternoon--started with a neat conservative 1/2" is nice but the quality isn't up to broadcast standards rap. I rose to the challenge. Standing outside myself, watching the dialogue develop, crumbling the defenses, rebuilding the attitudes to 1/2" format was a curiously satisfying 2-hour experience. He left my establishment convinced of the importance of this kind of communication and expression--at the end he was giving me ideas flashing through him of how 1/2" could be used. We also clarified our relationship relative to my controlling the community center and his control over broadcasting. Furthermore, he is o.k. Next step is up to you--define the council's position relative to grants to whom and what and get your ass up here to see what's happening and have some ale and stuff. I want to explore the Southern Tier Northern State Cooperative Public Experimental Television Production Foundation, Inc. futher, and I have a bunch of shit from the Sloan Commission for your to read, but my contact is paranoid about letting it get beyond my hands. As further enticement, I may even finish what I started to say before Jackson walked in.

New York State Council on the Arts

January 28, 1971

Southern Tier Educational  
Television Association  
P. O. Box 954  
Binghamton, N.Y. 13902

Att: Philip Jackson,  
General Manager  
Re: Identification Number  
70-0965-F

Gentlemen:

Pursuant to its mandate from the Legislature and the Governor to provide maximum encouragement and assistance for the maintenance and development of the public availability of the existing cultural resources of the State of New York, and acting in reliance upon the representations and statements contained in your application, the Council grants you the sum of \$68,950 to perform the following services in accordance with the General Conditions of Grant:

To support the efforts of WSKG-TV to develop and provide an outlet for cultural service and awareness in the surrounding communities utilizing local resources and talent; to help defray expenses of origination of local cultural programming, including professional and administrative salaries (\$15,600), supplies and promotion (\$2,150), film and processing (\$1,200); to help defray expenses of a community center for television production (CCTVP) under the administration of Ralph Hocking, Director of the Experimental Television Center at the State University of New York at Binghamton, including salaries of a Director, Engineers, Secretary and temporary help (\$19,500), rental and purchase of equipment (\$13,970), supplies (\$5,430), building rent, utilities, maintenance of equipment (\$9,100), and travel (\$2,000).

Payment shall be made upon State approval and registration of this contract and upon submission of Standard New York State Vouchers accompanied by reports as follows:

- A. \$47,950 of which \$12,950 is for WSKG-TV and \$35,000 is for CCTVP, upon receipt of a detailed program report on the funded activities including names and activities of personnel engaged, an account of equipment rented or purchased, and travel expenses as well as satisfactory financial information, no later than March 15, 1971.

Nelson A. Rockefeller  
Governor  
Seymour H. Knox  
Chairman  
Henry Allen Moe  
Vice-Chairman  
Max L. Arons  
Hy Faine  
Thomas P. F. Hoving  
William R. Hudgins  
Louis Clark Jones  
Eric Larrabee  
Mrs. David Levene  
Arthur Levitt, Jr.  
Alwin Nikoia  
Frederick W. Richmond  
Mrs. Richard Rodgers  
Aline Saarinen  
Frank Stanton

John B. Hightower, Executive Director, 250 West 57th Street, New York, N.Y. 10019 (212) JUdson 6-2040

New York State Council on the Arts

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- B. \$20,000 of which \$6,000 is for WSKG-TV and \$14,000 is for CCTVP, on or before April 30, 1971 accompanied by an updated detailed program report as set forth above, as well as updated satisfactory financial information.
- C. \$1,000 for CCTVP on or before June 1, 1971 accompanied by an updated program report as set forth above and updated satisfactory financial information. A final program report and a final audited financial statement demonstrating a deficit at least equal to the grant amount specified herein shall be due on or before August 30, 1971.

If the Southern Tier Educational Television Association accepts these terms and conditions and those contained in the General Conditions of Grant, please countersign the original and four copies of this grant letter and return them to me, attention Financial Management. You may retain one copy for your records until you receive a fully executed original from us.

Very truly yours,

Eric Larrabee  
Administrator for the  
Executive Committee

FOR THE GRANTEE

*Phillip P. Jackson*

TITLE: